

# The Communicator

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COMMUNITY COLLEGE OF PHILADELPHIA

5, APRIL, 1972

## TO THE EDITOR OF THE COMMUNICATOR:

March 28, 1972

In the last issue of the Communicator in which you printed Marty Blair's interview with our registrar, Mr. Raja, a number of statements appear which do an injustice to the academic advisors and the advising program as a whole.

There are some implications that if only the advisors were willing to do more clerical work our registration problems would be solved, and there are some inferences that somehow the advisors do not want to give students responsibilities. Perhaps some short statement on the nature and objectives of our advising program can illustrate how ill founded these implications are.

In most colleges all faculty must serve as advisors. They do this in addition to their regular teaching duties without regard to any special interest in such a function or training for it. I still remember my college days when I had to work hard just to find my advisor so he would sign the necessary slip.

At Community College a special and expensive advising program has been instituted which mandates that academic advising will be done by a select group of faculty who volunteer to be advisors because they enjoy working with students in this capacity. They also obligate themselves to special training through which they not only learn how to interview and establish rapport with students, but also learn about the requirements of all CCP curricula, transfer programs, career opportunities, and where to refer students who need help concerning such matters as vocational and personal problems, financial problems, etc. All students here are assigned to an advisor who teaches in the student's curriculum and barring any turnover of faculty, the student stays with his advisor through his stay at CCP, unless the student himself requests a change.

The advisor is trained to understand and respect the students' needs and although he advises and suggests courses, final choices remain with the students. This is why during the registration period, the student comes in and indicates which of the courses discussed he wishes to take and adds any if he so desires. Those who participated in the registration procedures in the Annex last semester will remember that there were no long lines at that time. The long lines pictured in the article are from the "Drop and Add" period, and that is another matter.

The advisor has not wanted to be the person to fill out the final registration form because it would (1) take the final choices away from the student, and (2) take up so much of the advising time that he would not have the opportunity to get to know the student as a person. Who fills out the final registration form, however, does not seem to me to be the real source of the students' complaints as I have heard them. They relate more to the inability to pick times and teachers and have greater control over their schedules. I hope students will begin to involve themselves in the committees where decisions about these procedures are made — as students you have a great deal to suggest and offer.

During our last registration period a survey regarding the advising program was conducted among the students. 1600 students responded with the following results: 93% of the students reported that it was easy to get an appointment to see their advisors, and 91% reported that it was helpful; 40% of the students saw their advisors more than once; 91% found their advisors well informed; 93% stated their advisors were interested in them as persons; and 94% stated that they were satisfied with the advisor they currently have. We think these are very good results for a first survey in a relatively new program of academic advising.

We are working toward 100% positive responses. New programs and changing requirements here, as well as in transfer institutions, make the advisor's job a difficult one. But he is constantly learning, and with the students' interests and suggestions the program should provide each student with a faculty friend who can help him in moments of difficulty, as well as in times of planning for his future.

Rosalyn K. Kleinberg, Counseling Center  
Coordinator of Academic Advising

## What Are Our Commitments?

Are our commitments to our personal pleasure or are they to social, political, or economically concerned things? Social parties or political parties?

It seems to me that black people got misled on what their perspectives should be. Our alternatives are infinite, the BULL-SHIT party wine scene was once the thing. Along with silk n' wool pants, gators, a mean knit, and a bad brim. But time marches on, and so now you have the new version of "COOL Brother BULL-SHIT." He now comes in different versions. There's the "Brother with the Big Fro" and or scullcap, army jacket (dashikis are out), dungarees and assorted buttons (it's not required for you to know what they mean), or it's the "brother" with the mod clothes, and thick heeled shoes. The wines are lighter now to go along with some mean smoke or hash.

What does this all mean? Some people might say "DAMN who the hell

does he think he is coming down on the brothers like this." Well it's simple, this has got to stop!

Oh, I'm not the perfect specimen myself. But I would like to say it takes more than a few well placed "What's happening brother," or "Hey sisters," or any of those other superficial things, to say that you are taking the right outlook on things.

What should you do? Be sincere! You don't have to be "Superblack", just do your part. Help in the community. Look around you, we need you, and anything you have to give. Join and support the B.S.L.

What you say is not effective; well come on, join, make it effective. These are just some of the things you can do. Black people are gifted with a wealth of talent in many things. So let's get off our egos and asses and get it together.

"From a Concerned Blackman"

## G. A. Gilmore Named Director of New Academic Division

Charles A. Gilmore, former Director of the Division of Social and Behavioral Sciences and Human Service Careers, has been named Director of the new academic Division of Community Services by Pres. Bonnell.

"Creation of the new division and the appointment of Mr. Gilmore to head it indicate the desire of the College to respond to a variety of community educational needs," said Dr. Bonnell. "We are building for the extension of college services in line with our fundamental purpose of serving the areas where we can do the most good."

"We want to be an active resource center to satisfy the educational and training needs of the community," Gilmore said, "especially as they can be identified by the community itself. We do not intend to tell people what they should do, what they should study, or how they should react to the opportunities afforded by the College. Rather, we hope to supply guidance and experience in helping the communities analyze their needs and then in channeling their activities to accomplish the purposes which they have enunciated."

"It is not our intention to offer hand-outs to anyone. We are, in effect, an agency with which other agencies can cooperate in helping people use what they learn."

Gilmore explained the functions of the new division in some specific activities that will come under his jurisdiction. These include the use of short courses (less than a semester) to satisfy demands for particular kinds of training; encouraging wider community audiences for lectures, films, and concerts held at the College; creating college-sponsored workshops and conferences addressed to community concerns; opening off-campus learning centers; and, of great importance, reaching out into various areas with counseling and recruitment programs.

"There is almost no limit to the different kinds of people who can be affected by what we are planning," Gilmore said. "Our first target will be the ethnic and racial minorities, but we are also concerned with senior citizens and handicapped persons. We also hope to have strong programs that will be valuable for the industrial/business community, local government and public agencies, and service and volunteer organizations."

A graduate of Temple University, Gilmore also has a Master's degree in Governmental Administration from the Wharton School of the University of Pennsylvania. He worked as training officer in the Philadelphia City Administration for five years before going to Albany, N.Y., as a Manpower Training Specialist, eventually becoming assistant director of New York State's Division of Manpower. He then went to Washington, D.C., in the Office of Manpower, Automation and Training, eventually becoming the Chief of Program Demonstration for that Office. He joined the staff of Community College in 1967 as Assistant to the President and was later made Director of the Division of Social and Behavioral Sciences and Human Service Careers.

He entered the Army as a private in 1941 and completed his service in 1968 as a Lieutenant Colonel, having served in World War II, the Korean War, and the Viet Nam War.

He is a former Chairman of the Education Committee of the Urban Coalition, a member of the Board of Directors of the Wharton School Alumni, a member of the Advisory Board of the Counseling or Referral Assistance of Sisters of the Good Shepherd, a member of the Board of Directors of the Law and Justice Institute, a charter member of the National Council on Community Services for Community and Junior Colleges, and Director of the project to establish Special Information Centers for Urban Minorities.



## Community Gives New Hope To the Would-Be Artist

By CAROLANN PALM

Community College is finally incorporating a complete Art Curriculum. Up to now, the only art courses offered were just sufficient to give the student a general idea of what art is all about, but not enough to give any kind of foundation to anyone who hoped to transfer to an art school or to a four year college to major in art or a related field.

Now, through the efforts of three art instructors here, (Diane Burko, Robert Paige and Valerie Jegraly) there is an entire art curriculum now offered, which will be formally inaugurated this September.

These three dedicated teachers (and professional artists) travelled to nearby art schools and four year colleges to confer with the heads of these institutions about the new art program. Through these meetings and through the planning of the art department staff, a collection of courses was compiled which would be accepted by these schools on a transfer student basis.

Not only was the curriculum created, but many of the present courses were restructured to allow for a stronger foundation to lead into the intermediary courses to be offered.

The need for this new curriculum was felt by many students long before it was considered. Those that couldn't afford four years in an art school or

who had no previous experience with art were forced to take an alternative major, most commonly General Studies, and then take the few art courses offered as electives. Now, these students have available to them a more thorough program through which they will be able to compile their portfolio.

In the first year in this program, the student is given beginning painting and drawing courses, plus a course entitled "Introduction to Fine Arts". In the second year, the student is given advanced drawing, design, photography, ceramics, intermediate painting and a portfolio course for independent study.

The art staff is composed of professional artists, each holding a MFA, who exhibit and sell their work as well as teach at Community. These teachers chose to teach here and are devoted to their students, as the inauguration of the new art curriculum demonstrates.

The courses are open to art majors and non-majors alike. Those majoring in art will be accepted on a portfolio basis with some admitted without a portfolio.

Craig Yates and Gene Fuller are currently taking art courses and both have high expectations of what this new program can do for them.

## Liberalization of Transfer Admissions Policy At Temple U.

### 1. Computing Grade Point Average:

Temple University will accept a 2.0 cumulative grade point average as calculated by the Community College. (Heretofore, they have recalculated so that repeated subjects would tend to reduce the G.P.A.) As before, they encourage the attainment of the Associate Degree or at least two years work. They state, however, that the student who wishes to enter a specialized program (e.g., Music, Art, Industrial Arts Education, Physical Education) or the student with "other academic reasons" who has the support of his counselor should consider transfer prior to the attainment of two years work in the Community College.

### 2. High School Deficiencies:

Temple still requires that transfer students meet high school entrance requirements. For the most part, this means that some of our students will lack two years of high school foreign language and/or two years of academic mathematics. Heretofore, Temple has required that the student make these deficiencies up by taking

one year of college level foreign language and/or college mathematics. The student would not obtain transfer credit for these college level subjects since they were used to make up high school deficiencies. The change here is that Temple will now credit these courses for college transfer as well as for high school deficiencies.

### 3. Mental Health Work:

The College of Social Administration, Allied Health, and Education at Temple have agreed to accept all courses in our Mental Health Work program as electives if they cannot be credited otherwise. Therefore, the student loses no credit if he applies this curriculum to one of these three colleges at Temple.

### 4. Secretarial Science:

If students are otherwise qualified for admission to Temple and wish Business Education, they will receive information that their courses in Liberal Arts taken here receive transfer credit there. However, transfer credits in Secretarial Science courses taken at Community College will be evaluated.

## Arlen Specter to Speak At Annenberg Auditorium

District Attorney Arlen Specter will discuss organized crime in Philadelphia at 2 p.m. Tuesday, April 11, in the University of Pennsylvania's Annenberg Auditorium.

Specter, a graduate of Penn and of Yale Law School, has been district attorney since 1966 and was assistant district attorney from 1959 to 1963. He was assistant counsel to the Warren Commission and served as special assistant attorney general for the Commonwealth of Pennsylvania. He is

a member of Phi Beta Kappa and the Philadelphia, Pennsylvania and American Bar Associations.

The public lecture is being sponsored by the Faculty Tea Club, an organization of faculty wives and other women associated with the university. Mrs. Martin Meyerson and Mrs. Curtis R. Reitz, wives of the university president and provost, will be hostesses after the talk at a tea in the Penn Faculty Club.

# CONCEPT



# THE REAL CULPRITS

TEACH (TECH), v.t.-1. to show how to do something; give lessons to. 2. to give lessons in (a subject). 3. to provide with knowledge, insight, etc. v.i. to be a teacher.

LESSON (les'n), n 1. something learned for one's safety, etc. 2. course of instruction.

The literal definitions of TEACH and LESSON as they appear in Webster's Dictionary. It is truly a shame the faculty of Community College (notably the Biology Department) don't apply these literal meanings in their methods of "teaching" (?). The Biology Department in this institution is a travesty, a farce, and a direct contradiction of what the teaching method implies. Instructors placing themselves in God-like positions, wave a drop slip or "F" in the face of someone who can in no way comprehend the ludicrous demands of the Biology Department and its henchmen.

The methods applied by these egotists are atrocious. Instead of learning and understanding, the student is subjected to strict memorization. Instead of trying to help the student in every way possible, they are given an alternative — memorize or drop. Now this is all well and good — to biology majors, or those who find biology reasonably easy. But, why not provide for the student who cannot understand the subject matter? Up to now, no system whatsoever has been implemented. . . the reason? — there is none. Why teach using 18th and 19th century methods? Someone (Jasper Reed), must implement a system, whereas those people whose main educational interests do not lie in biology, should (and must) have other alternatives, (papers, projects, etc.) other than dropping or flunking.

It seems however, the only students which appear to be important to the teacher, are those whose major is biology, or those capable of contending with the subject. The others are left in the cold, having to repeat the course; or having to worry about an "F" on their transcript.

The bovine tactics of this effettist

colonization of morons must stop. Students capable of maintaining academic achievement in fields which they feel competent are being "squashed" in the system which they are told they must conquer before they can achieve success. — (even though academic achievement is not all that important to some students — but these students who are there — are only satisfied when a complete understanding of the subject comes about are also being "screened out" shall we say).

It comes to mind, that, to learn is to understand — and then — to understand is to learn. . . the Gestapo can't (or Won't) except this. They stay stringent in their persistence to keep the situation "just the way it is". For the educational system to survive, the people within the system itself should be willing to move along with the progress its society has perpetuated. One must remember that it is society itself that places such demands on each and every individual. But for every individual to be accepted by society, is to place stringent academic standards on the individual, so as to keep him up to par with the society's technological progress to that point. This is where society has failed. Because of these academic demands, most people never make it through the academic process, since within that process, the gears are adjusted to sift out some of its inhabitants, whether capable or not. Community College as a microcosm of its society has also failed. It has failed to provide for the people who want an education which they hope will eventually lead to a lifestyle. An education that could be a part of their being, and not just a career. An education that could help them understand and possibly relate to all men.

When I think that an educational institution would allow such tactics which the biology department is now employing, I could only hope that such an institution would crumble to nothing. For it is worth nothing to those who have been, or who are now being "squashed".

Ram

## GAUDENZIA INC.

By BARRY BORNSTEIN

This is a short story. The only difference between this story and others is that this story has no beginning or end.

The story is about a group of people (although others wish to call them different things) who have made mistakes and are trying to get back on their feet. People who have used drugs or were alcoholics, who lived a life of manipulation, stealing, lying, hating, struggling, in jails, gutters and institutions. People who others classified as useless and helpless.

Gaudenzia House is a working, positive commune. But instead of sharing dope and their chicks and kids, they share their love and concern for each other, their hopes, their wants, their weaknesses and their strength. They don't accept you for your money or your dope, but for you.

It is staffed by ex-drug addicts. People who themselves went through a "drug addicts life" and through Gaudenzia or another program.

It is not a hospital. There's no doctors running around with methadon or tranquilizers or any other such "legal poisons". We are a family. We relate to each other as brothers and sisters.

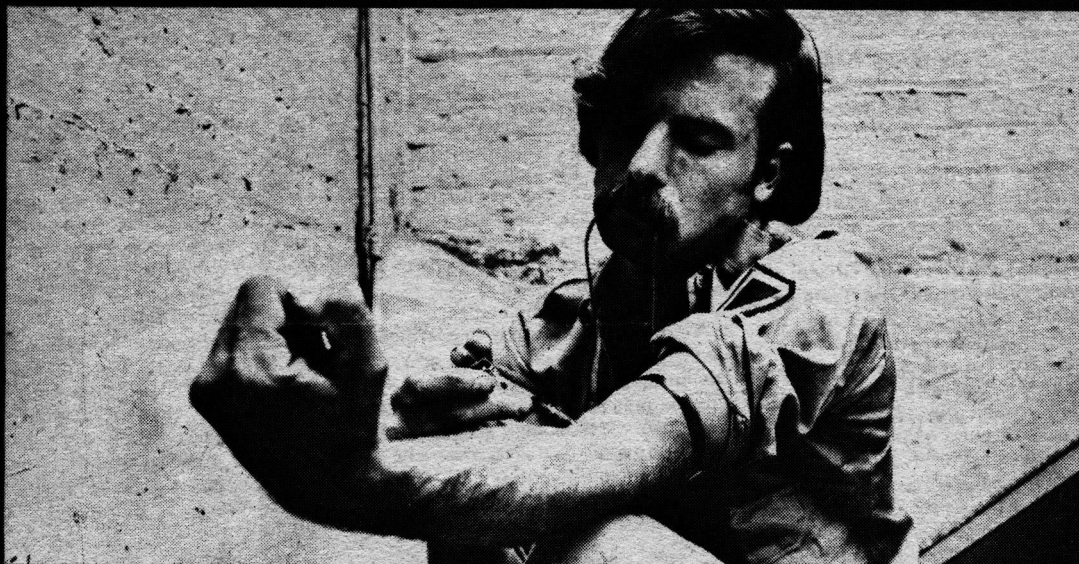
Well, as I said there will be no more because there is no ending. If you wish to visit and find out more, we have an Open House, Saturday nites from 8 to 12 p.m. Just give us a call before hand at BA 8-0644. If you wish help from Gaudenzia call BA 9-8836. Mon.-Fri., 9:30 a.m. to 4:30 p.m. Hope to see you.

CONCEPT

## TO ALL DAY STUDENTS

In order to register for the fall semester, you must see your academic advisor for pre-registration by April 14. If you have not received a letter about seeing your advisor, please see Kathy Haefner or Lee Wilkinson in the Counseling Center immediately.

Our 11 million votes can make sure this man is put in jail. Or put in a hospital.



11 million ballots is enough power to change the course of history. Or not change it. And that's too much power to just throw away.

THE STUDENT VOTE

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## RX PRESCRIPTION FOR YOUR FUTURE

By MARK BELAS & ATTIIAT BALLA

In C.C.P. there are many societies and organizations which deal directly or indirectly with activities in career related fields. For those students who are interested in medicine (including dentistry, podiatry, and other areas), the PRE-MED SOCIETY is the "prescription for their future. We would like to invite all interested students and those who have always thought about medicine, but have never pursued it, to attend one of our meetings.

This year the PRE-MED SOCIETY is offering new innovations; it will be more than just a "once-a-week" meeting. But in order to be successful and perpetuate the society, new members, with fresh ideas, are needed to participate. Our society has set up a format, consisting of various new events, among which include hospital tours, guest speakers, and social

gatherings. But to reiterate once again, to make our goals worthwhile, the SOCIETY needs your support.

For those students (day or night) who are unable to attend, but wish to belong to the society, there will be a member at our office in the mezzanine (M-4), to assist you and answer all questions.

Finally, may we once again extend an invitation to all those who can possibly attend our future meetings and events. For times and dates concerning the meetings, always check the PRE-MED posters, located throughout the school building.

We all hope to see you at our next meeting. Remember, where your future is concerned, we have the prescription.

The PRE-MED SOCIETY of C.C.P., in each issue of the Communicator, will write timely tips for your health.

The Cultural Events Series at Community College of Philadelphia will spotlight Spring Festival '72 on Sunday, April 9 at 8:00 p.m. in the College's Annex Auditorium, 34 S. 11th St.

The evening will feature the Concerto Soloists of Philadelphia performing the Mozart "Sinfonia Concertante for Winds in E Flat" (K. 297b) with Henry Varlack conducting; Haydn's "Piano Concerto in D, Op. 21" with Brian Kovach, piano, and Clayton White, conducting; and Mozart's "Missa Brevis in F" (S. 192), with the Community College of Philadelphia Concert Chorus, conducted by Henry Varlack. Chorus soloists include Bonnie Sherman, soprano; Arleen Goman, mezzo-soprano; Robin Wits, tenor; and Ron Dixon, bass.

On Tuesday, April 11, Trinidad-born dancer Geoffrey Holder will perform in the Annex Auditorium at 8 p.m. He has been featured dancer in the Broadway Musical, "House of Flowers," has danced with Josephine Baker, and was named premier danseur in "Aida" and "La Perichole" by the Metropolitan Opera Company.

Holder, who is also an actor, mimic, painter, writer, and teacher, played William Shakespeare the 10th in the film "Dr. Doolittle," won a Guggenheim Fellowship in 1957, has written for the New York Times Magazine, and teaches graduate courses at the Yale University School of Drama. Ironically, he is perhaps best known for his hearty laugh as the Un-Cola Man in a series of television soft drink commercials.

These programs are both free and open to the public.

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—Newsweek, January 10, 1972

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# WHAT'S UP DOC?

By FRANK NESKO

Barbra Streisand takes a back seat to a faultless supporting cast in Warner Brothers' new "WHAT'S UP, DOC?" at the Arcadia Theatre. "DOC" draws more than its title from the Bugs Bunny cartoon adventures. Its delightfully animated pace and kooky story seem to have leaped from a Walt Disney storyboard. The plot concerns an old stage play: a mixup of identical-looking suitcases and the trite-but-riotous mishaps that ultimately ensue. Streisand plays a carrot-munching wanderer who sets her sights on egghead Ryan O'Neal from the moment she first sees him checking into a hotel with his mousey fiancée. O'Neal, a Musicologist with a theory on the musical tones of igneous rocks, is after a financial grant to sponsor his studies. Eventually, his suitcased rock collection is switched and re-switched with Streisand's clothes-case, a bag of diamonds, and a satchel of top secret government documents. Meanwhile, O'Neal's hotel has filled itself to the brim with secret agents, jewel thieves and a conventional of scientists aspiring after the huge financial grant. All of this climaxes in a wild chase scene through the same San Francisco streets that took such a beating from Steve McQueen in "BULLITT". The supporting players (in

particular Austin Pendleton, Sorrell Boone, Michael Murphy and Madeline Kahn) are superbly cast. And because there is less accent on star Streisand than is usual, they are provided with ample time to steal the show away from her. Streisand, quickly becoming the female John Wayne of the cinema, plays herself again: truculent, starry-eyed and uncompromising. She sparkles (unsurprisingly) in a role that seems to have been tailored specifically for her talents. Poor Ryan O'Neal is left holding a rather empty bag (no musical rocks): his role is the dullest, most uninteresting characterization in the screenplay. He does little more than react to situations, while the rest of the cast has all of the fun. Peter Bogdanovich's direction is lightening-paced, pausing only occasionally to catch its breath (and let Streisand tease playfully with a Cole Porter ditty, "You're The Top"). The end-product is a film with the same kind of supergloss and easy self-assurance that made "BUTCH CASSIDY" a surprise success. "WHAT'S UP, DOC" is not the greatest film to come out of a camera this year. It is, however, a comedic delight: a hilarious descent into the inane, insane world that Hollywood has too long been out of touch with.

## LINDA RONSTADT

By MARTIN BLAIR

Linda Ronstadt's first two solo albums leaned in all kinds of musical directions but failed to establish this young singer with the distinctiveness of a style. "Home Grown" and "Silk Purse" touched on several areas, from Dylan to hard-core Nashville, to Randy Newman and even a few old revival hymns thrown in for good measure. The effect proved only that Ronstadt was a performer to keep your eye on, having emerged some years back from a folk-rock group called the Stone Poneys into growing solo status. To loop her under any one musical area was difficult, and to describe where her head was musically only led to confusion.

Her third album, "Linda Ronstadt" (Capitol) has her doing that which she seems to do better than anyone, country rock. She's not out to please everyone, and the album is subdued and mellow when compared to the others, lacking the frenzied qualities of "Home Grown" as well as the folk-overtones of "Silk Purse". However, Ronstadt has redone "I Fall To Pieces" so well here that many Grand Ole Opry people are talking of it in better terms than even Patsy Cline's classic version back in the 50's. The same might be said about Neil Young's "Birds" or Jackson Browne's "Rock Me On The Water", the Ronstadt individuality stamping each song with her own personal approach. For a further variety, there's Woody Guthrie's "Ramblin' Round", and old Depression-era ballad: "In My Reply", an ode to indecision from Livingston Taylor; "Rescue Me", a Fontella Bass vintage rock once popular at Wagners Ballroom in the mid 60's; as well as compositions from key Nashville figures like Johnny Cash or Eric Andersen. Accompanied consistently by Sneaky Pete on the slide guitar and a group of musicians singing background harmonies, the album is a first class production, even when sections of it were recorded live at the Troubadour in L.A.

In the ever-growing country music renaissance, Linda Ronstadt has a widening, deserved appeal. To anyone familiar with Nashville music, the presence of fiddles and slide guitars is a natural. To those more familiar with rock, this album is as good as any to serve as an introduction. Country music's upsurge in popularity denotes a return to our roots in American music, a search in an area once looked upon with scorn, a musical form trademarked with simplicity and a grassroots sincerity that has evolved into an art form all its own. Linda Ronstadt can sing this music with the best of them, and yet come across strongly to those who might consider their musical tastes happily elsewhere.

### Help Wanted

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# THE 24" ELECTRIC THRILL BOX

There's No Business Like News Business

BY PAUL A. GLUCK

There are statistical studies which serve to evidence the fact that the vast predominance of Americans acquire whatever appreciable information available concerning the events of the day via the electronic media. Television as a news dissemination apparatus serves more people in this country than daily, weekly, or monthly newspapers, and/or magazines. There are a plethora of divergent philosophies on the ills and advantages of television news and public affairs programming. Many feel that broadcast journalists are guilty of manipulating or managing the news which is presented to the public. Such critics imply that the masses receive adulterated information. Still others maintain that the criteria by which a television news presentation is produced are lacking in the intestinal fortitude endemic to incisive investigative reporting and dismiss television journalism as being a medium of superficial reporting. One of the least reverberated implications is that television news is much too theatrical, as well as sensationalistic in both form and content. In particular such accusations are directed at local broadcasting organizations which are preoccupied with such format concepts as ACTION NEWS and EYE-WITNESS NEWS, both of which are replete with identifying trademarks in terms of theme music, graphic art work, sets, and reporting styles. Herewith are a few other conceptualizations of possible newscast formats;

OH CALCUTTA! NEWS: The only

program in which the weather map is covered and the weather man has a cold front.

A news cast in which the anchorman only appears once every three weeks, THE JOHNNY CARSON NEWS.

THE MARQUIS DE SADE NEWS: A program which presents not only fast breaking stories, but also fast breaking necks.

THE ITT NEWS: The news organization which will present the most accurate and expensive coverage of the Republican Convention in San Diego. Jack Anderson and William Kleindienst serve as anchormen.

BEACHPARTY NEWS: An interesting news format soon to premiere on channel six. For thirty minutes each weeknight Larry Kane attempts to remove sand from Joe Pelligrino's navel.

Often a local station will attempt to present news directed to a specific minority group or some specialized market, such as Black Edition on channel 3. There has been proposed such minority designed programming as AARDVARK REPORT for zoologists, HICKEYS ON PARADE for dermatologists, and Marcus Welby Report for gall bladder lovers everywhere.

Television News has been the recipient of the accolades of both the prominent, the obscure, and the average man. It has also endured the acerbic sting of those who have criticized, cajoled, and have engaged in tirades of vituperation against the medium. Yet, without regard for either the awards or the deprecatory remarks, those involved in the

production of news and public affairs programming have in the face of such obstacles as time shortages, inadequate funding, and often antediluvian equipment, attempted to provide the viewing public with as much pertinent information about their world as possible.



## NEIL SIMON HIT

'The Gingerbread Lady'  
Starring Nancy Kelly

"The Gingerbread Lady" starring Nancy Kelly and featuring Michael Lombard, along with Maureen Silliman, will open a two week engagement at the Forrest Theatre beginning Monday, March 27 thru Saturday, April 8. Arthur Whitelaw, in association with Seth Harrison, are presenting the Neil Simon hit, which has received unanimously enthusiastic notices since it began its National Tour in Los Angeles last October.

This is the story of Evy Meara, one-time popular singer, who has just returned from a ten-week "drying out" session at a sanatorium for alcoholics, her three loser friends and her 17 year old daughter from a dissolved marriage. Jimmy Perry is the no-talent actor whose Gay propensities leave little for Evy; Toby Landau, the middle-aged nymphet whose prime concern is the preservation of her youthful physique; and Lou Turner, a composer of sorts, who doesn't even apologize for having jilted Evy for a teenage girl. The play goes on as Evy's daughter wants to move in and make her mother be a mother. Toby tells what it's like to be wanted by every man but not your own husband, and Jimmy reacts to being fired by a kid producer from Oklahoma A & M. The entire proceedings are interlarded by "some of the funniest lines Neil Simon has ever written". (Quote from Clive Barnes, N.Y. Times)

Nancy Kelly, one of the Nation's most distinguished actresses, plays the part of Evy. She made her Broadway debut before the age of ten and at sixteen portrayed Gertrude Lawrence's daughter in "Susan and God". In Hollywood she starred opposite the late Tyrone Power in "Jesse James" and "Stanley and Livingston" with Spencer Tracy. On Broadway, her performance in "The Bad Seed" won for her the Antoinette Perry Award, and while on tour in this play, Miss Kelly received Chicago's coveted Sarah Siddons Award. Her performance in the same role in the motion picture earned her an Academy Award nomination for the best performance by an actress. Her second Sarah Siddons Award came when Albee's "Who's Afraid of Virginia Woolf?" played in Chicago.

Opening night curtain at the Forrest is at 7:30 p.m., all other evenings are at 8 p.m., with matinees on Thursday and Saturday. Seats are now on sale at the box office.

Tickets are now on sale for Villanova University's Eleventh Intercollegiate Jazz Festival, scheduled for Friday and Saturday, April 14-15 at the University Field House (on Lancaster Pike, Rt. 30, Villanova, Pa.).

Groups representing colleges from the Eastern States will be performing and competing for prizes and bookings at top jazz spots in the country. In addition, Saturday's finals (8:00 P.M.) will feature the Outstanding Combo and Big Band plus IN CONCERT, Don Ellis & Orchestra. Ellis composed and conducted the musical score to the smash-hit movie, The French Connection.

Performances will be held as follows: Fri. eve. at 8:00 P.M. and Sat. aft. at 2:00 P.M. semifinals. The Saturday afternoon performance will be heavily attended by high school groups. Saturday finals will start at 8:00 P.M.

Tickets for all performances are on sale by mail from Box 188, Villanova Univ., Villanova, Pa. 19085; or by phone, from the above information number. Information on group discounts and special rates is also available.

Low prices are in accordance with state and federal requirements. This project is jointly supported by the grant from the Commonwealth of Pennsylvania Council on the Arts, and the National Endowment for the Arts, in Washington, D.C., a federal agency created by act of Congress in 1965.

Stan Kenton once again heads the Advisory Board, which includes Count Basie, Sid Mark, Jimmy Lyons, Stu Chase, George Wein, Dr. Louis Wersen, John Hammond, Clark Terry, and Dan Morgenstern.

Judges are professional drummer and renowned jazz educator, Clem DeRosa; composer-arranger Manny Albam, and jazz trumpeter-composer-arranger, Ray Copeland. Steve Ryan is Executive Director of I.J.F. '72.

# classified ads

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Rm. 210 Annex  
Thurs., April 13, 1972

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BENGAL DESH

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3 p.m.

Goodhart Hall

Bryn Mawr College

Donations: \$1.00 students

\$2.00 non-students



The following is a schedule of the remaining events in this semester's cultural calendar of Philadelphia. These are all free, open to the public, and will take place in the College Annex Auditorium, 34 S. 11th St., except for the April 25 movie, which will be shown in Annex Room 210.

Wednesday, April 5, 11:15 a.m., 3:35 p.m. & 7:30 p.m.; Thursday, April 6, 7:30 p.m.

Movie—"The Night of the Generals."

Sunday, April 9, 8:00 p.m. Spring Festival '72 features the Concerto Soloists of Philadelphia; Mozart "Sinfonia Concertante for Winds in E Flat" (K.297b), Henry Varlack conducting; with Brian Kovach, piano, Haydn "Piano Concerto in D, Op. 21." Clayton White conducting; with the Community College of Philadelphia Concert Chorale, Mozart "Missa Brevis in F" (K.192), Varlack conducting.

Tuesday, April 11, 11:15 a.m.

Lecture—Carlos Nelson—"African Slavery in the Context of the West African Slave Trade," dealing with fallacy that slavery among the Africans themselves was the impetus for West African slave trade.

Tuesday, April 11, 8:00 p.m.

Dance—Geoffrey Holder, who is also known for his acting, singing, painting, and (UNinhibited) soft drink T.V. commercials.

Wednesday, April 12, 11:15 a.m., 3:35 & 7:30 p.m.; Thursday, April 13, 7:30 p.m.

Movie—"Tom Jones" Thursday, April 13, 3:35 p.m.

Concert—Julian Meyer, violin, and Francis Fannelli, harp, "Sonata #3 in E" for violin and harpsichord, Schubert "Duo in A (Sonata), Op. 1, #62" for violin and piano, Prokofiev "Sonata #2, Op. 94a" for violin and piano.

Tuesday, April 18, 11:15 a.m.

Concert—Dennis Scavuzzo, classical guitar.

Tuesday, April 18, 7:30 p.m.; Wednesday, April 19, 11:15 a.m., 3:35 p.m. & 7:30 p.m.

Movie—"The Boys in the Band"

Thursday, April 20, 3:35 p.m. & 8:00 p.m.

Dance—Community College of Philadelphia Modern Dance Group.

Tuesday, April 25, 11:15 a.m.

Lecture—Carlos Nelson—"Pan-Africanism—Regional or Cultural," regarding the beginnings, growth and future of the movement for African union.

Tuesday, April 25, 3:35 p.m.

Special—Don Chittum, Philadelphia Musical Academy faculty; demonstration of improvisation involving other musicians and audience participation.

Tuesday, April 25, 8:00 p.m.

Concert—Philadelphia Musical Academy Big Jazz Band.

Tuesday, April 25, 7:30 p.m.; Wednesday, April 26, 11:15 a.m., 3:35 p.m. & 7:30 p.m.

Movie—"The Victors" (Tuesday showing only in CCP Annex, Room 210).

# The Communicator

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student work out ways of dealing with home life problems. If it means adjusting the study schedule, taking less of a load, finding places outside the home to study, we encourage that. We work on problems with individual teachers, as I said, we assist in career planning, we do interest surveys on a limited basis. I.Q. testing with the Weschler I.Q. test. We encounter just about all kinds of problems. We also keep a large library of transfer information on area colleges. We keep a library of occupational information, for those who are finishing and going out to look for work. In addition, we have at least one transfer seminar a month; we bring in representatives from local colleges and universities. For instance, we have at least two visits by representatives from Temple per year, we have a general visiting day for representatives from Greater Philadelphia colleges, and another for people from schools outside the area. We hold transfer seminars for evening college students.

Q. How do you reach the evening students?

COYLE: Well, of course our counselors can't just work day and night, so they split their hours on a rotating basis to serve the evening students.

Q. Do you offer draft counseling?

COYLE: The center is not directly involved in draft counseling. However, several faculty members have gone to draft counseling training programs, notably Mr. Booth of the Psychology department, and others. We refer a student to them for draft counseling. In all, there are approximately a dozen trained faculty members who can deal with this.

Q. About how many students do you see in a year?

COYLE: We see approximately 30-40% of the entire student body in a year. That's the kind of high for most colleges, the counselors see about 10-12% per year.

Q. Do the students come in on their own, or do you send for them?

COYLE: We rarely send notices to students telling them to come in for counseling. Normally, they come in themselves. We try not to impose.

Q. What are the qualifications for counselors?

COYLE: Well, all our counselors have to have experience, at least one year's experience, plus at least a master's degree in either counseling psychology or some related social or psychological field. We try to encourage our people to develop whatever areas of specialization they take a particular interest in. For instance, Mrs. Fishman works a lot in study skills — developing tapes, and lectures on the subject she also gets reading material in different subjects, and works with teachers on group relations. Russell Scott works on orientation problems a lot. Miss Barnett has assembled quite a bit of information on the problems of Black students. Whatever area they decide to specialize in, we generally try to allow them to develop it.

Q. Is there anything further you'd like to talk about?

COYLE: Yes, there are large numbers of students who just won't take counseling. Either it's because of family tradition, or misinformation about our function, or whatever. But we are trying to ease student attitudes toward the center. After all we're here to help, not kick the student out of school.

Q. What are you doing to change their attitudes?

COYLE: Well, we try to form liaisons with student groups like Odyssey, to let the students know what we're equipped to do, what we're here for. We also put up notices, and hold seminars to reach out and put the students more at ease.

Dr. Robert A. Patterson, former Assistant Director of Resident Instruction of the Delaware County Campus of Pennsylvania State University, has been appointed Assistant to the Provost at Community College of Philadelphia, it has been announced by College Provost Raymond A. Pietak.

A graduate of Tarkio College, Missouri, Patterson received his Master's and Doctor's degrees at Penn State. His previous experience includes administrative and teaching positions at the University of Nebraska; Doan College; Nebraska, West Virginia Wesleyan College, and the main campus of Penn State.

In his new position, his duties include helping Provost Pietak in handling the academic affairs of the College.



## INTERVIEW WITH DR. T. HARRISON COYLE, HEAD OF COUNSELING SERVICES AT CCP

By GARLAND L. THOMPSON

Q. Dr. Coyle, what would you say is the overall philosophy, the goal of the counseling center?

COYLE: I would say that our job is to help the student get the best possible experience while at C.C.P. Now, we attempt to accomplish this in several ways. First of all, we try to assist the student directly. If he or she has a problem with a particular subject, we try to set up tutoring in that subject. If it's a personal problem, we try to help the student find ways to deal with it. Moreover, we try to assist the instructors find ways to communicate better with their classes. If there is a problem with an instructor and a particular student, we try to get at the root of it, to help the two understand each other. We hold some classes in group dynamics, to help instructors find better ways to communicate their ideas to groups of students. We have a full range of services to offer the student, both directly and indirectly.

Q. How many Counselors staff the Center?

COYLE: Well, we now have eight full-time counselors on our staff. In addition, we have one doctoral candidate from the University of Pennsylvania, working under supervision of experienced counselors, and one undergraduate student from there on a practicum. Both these students work on a part-time basis, and as I say, both work under competent supervision.

Q. What kinds of problems does the Center normally handle?

COYLE: We see large numbers of students every year. We handle all kinds of problems. We've helped students work out problems at home, in this case we try to get the parents and family members to come in, so we can bring them into the solution. Of course, most of the time, we can't get them in but we try. We help the